

# CONCERTOS

POUR VIOLON PAR

## CH. DE BERIOT

No. 1. Concerto en Ré. Op. 16 . . . . .	Avec accompagnement de Piano . . . . .	4 25
	" " de Quatuor . . . . .	4 25
	" " d'Orchestre . . . . .	7 25
2. Concerto en Si min. Op. 32 . . . . .	Avec accompagnement de Piano . . . . .	7 25
	" " de Quatuor . . . . .	8 50
	" " d'Orchestre . . . . .	16 75
3. Concerto en Mi. Op. 44 . . . . .	Avec accompagnement de Piano . . . . .	6 25
	" " de Quatuor . . . . .	8 50
	" " d'Orchestre . . . . .	16 75
4. Concerto en Ré min. Op. 46 . . . . .	Avec accompagnement de Piano . . . . .	3 50
	" " de Quatuor . . . . .	4 25
	" " d'Orchestre . . . . .	8 50
5. Concerto en Ré. Op. 55 . . . . .	Avec accompagnement de Piano . . . . .	5 25
	" " d'Orchestre . . . . .	9 50
6. Concerto en La. Op. 70 . . . . .	Avec accompagnement de Piano . . . . .	4 25
	" " d'Orchestre . . . . .	9 50
7. Concerto en Sol. Op. 76 . . . . .	Avec accompagnement de Piano . . . . .	5 25
	" " d'Orchestre . . . . .	10 50
8. Concerto en Ré. Op. 99 . . . . .	Avec accompagnement de Piano . . . . .	6 25
	" " d'Orchestre . . . . .	13 —
9. Concerto en La min. Op. 104 . . . . .	Avec accompagnement de Piano . . . . .	4 25
	" " d'Orchestre . . . . .	7 25
10. Concerto en La min. Op. 127 . . . . .	Avec accompagnement de Piano . . . . .	4 25
	" " d'Orchestre . . . . .	8 50

Propriété des Editeurs

 <p><b>SCHOTT &amp; CO</b> LONDRES 159, Regent Street.</p>	 <p><b>B. SCHOTT'S SÖHNE</b> MAYENCE Weihergarten.</p>
--	---

# KLASSISCHE UND MODERNE VIOLIN-COMPOSITIONEN

HERAUSGEGEBEN VON

## EMIL KROSS.

<b>Kross, E.</b> Op. 18. Systematische Scalen-Studien für die Violine. . . . .	In 3 Heften, jedes n	3. 25
<b>Kross, E.</b> Etüden-Album. Melodische und progressive Violinstudien von berühmten Meistern mit Begleitung einer 2. Violine. . . . .	In 2 Heften, jedes n	3. —
<b>Händel, G. F.</b> Sonate (A-dur) für Violine mit beziffertem Bass, bearbeitet für Violine mit Pianofortebegleitung n.		1. —
<b>Schumann, R.</b> Abendlied (Evening Song) arr. für Violine oder Viola mit Pianofortebegleitung.		
	Für Violine mit Pianofortebegleitung	1. 25
	Für Viola mit Pianofortebegleitung	1. 25

### Klassische Studienwerke für die Violine

mit systematischem Fingersatz, dynamischen Zeichen und erläuternden Anmerkungen versehen:

<b>Gaviniés, P.</b> 24 Matinées . . . . .	n	2.—	<b>Paganini, N.</b> 24 Capricen nebst Perpetuum mobile und Duo für eine Violine . . . . .	n	1.80
<b>Kreutzer, R.</b> 42 Etüden . . . . .	n	3.—	— 60 Variat. über das Lied Barucaba (als Vorbereit. zu den 24 Capricen). In 3 Heften, jedes n	n	— .70
<b>Mazas, F.</b> Op. 36. Melodische u. progressive Etüden			<b>Rode, P.</b> Op. 22. 24 Capricen . . . . .	n	2.20
Heft I. Etudes spéciales n.	n	1.80	— 12 Etüden (Op. posth.) . . . . .	n	1.50
Heft II. Etudes brillantes n.	n	1.80			
Heft III. Etudes d'Artistes n.	n	2.—			

### Sammlung charakteristischer Stellen aus Violin-Concerten

mit systematischem Fingersatz, dynamischen Zeichen und erläuternden Anmerkungen versehen für Violine mit Pianofortebegleitung:

<b>Hiller, F.</b> Andante espressivo (Op. 152) . . . . .	2.75	<b>Léonard, H.</b> Andante con Recitativo. (Op. 14) . . . . .	4.75
<b>Huber, H.</b> Moderato. (Op. 40) . . . . .	3.—	— Allegro moderato (Op. 16) . . . . .	3.—
<b>Lalo, E.</b> Chants russes. (Op. 29) . . . . .	3.50	— Allegro (Op. 28) . . . . .	2.50
<b>Lange, S. de.</b> Moderato (Op. 22) . . . . .	3.75	<b>Wieniawsky, H.</b> Alla Zingara (Op. 22) . . . . .	3.50

## SPOHR, L.

### Ausgewählte Werke für die Violine

mit Fingersätzen, Bogenstrichen und dynamischen Vortragszeichen versehen:

#### A. Concerte (nur Violin-Stimme).

<b>No. 2.</b> (Op. 2) D-moll . . . . .	n	— .70	<b>No. 9.</b> (Op. 55) D-moll . . . . .	n	— .90
<b>6.</b> (Op. 18) G-moll . . . . .	n	— .80	<b>11.</b> (Op. 70) G-dur. . . . .	n	— .70
<b>7.</b> (Op. 38) E-moll . . . . .	n	— .70	<b>12.</b> (Op. 79) A-dur . . . . .	n	— .60
<b>3.</b> (Op. 47) A-dur (Gesangsscene). . . . .	n	— .70	<b>14.</b> (Op. 110) A-moll (Sonst und jetzt) . . . . .	n	— .70

#### B. Einzelne Sätze aus Concerten für Violine und Klavier.

<b>Siciliano</b> aus Concert No. 1 (Op. 1) . . . . .	n	— .50	<b>Adagio</b> aus Concert No. 10 (Op. 62) n.	n	— .50
<b>Sicil.-Andante</b> „ „ No. 3 (Op. 7) . . . . .	n	— .50	<b>Larghetto</b> „ „ No. 13 (Op. 92) n.	n	— .60
<b>Adagio</b> „ „ No. 4 (Op. 10) . . . . .	n	— .50	<b>Mennetto antico</b> „ „ No. 14 (Op. 110) n.	n	— .70
<b>Adagio</b> „ „ No. 5 (Op. 17) . . . . .	n	— .60	<b>Larghetto</b> „ „ No. 15 (Op. 128) n.	n	— .50

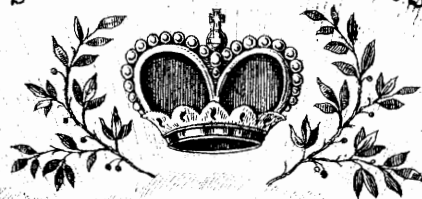
**C. Etüden für Violine, aus verschiedenen Werken entnommen. In 2 Theilen, jeder n.** 3. — .70

**D. 6 Salonstücke (Op. 135) für Violine und Clavier . . . . . Complet** 2.30

Dieselben einzeln:

<b>No. 1.</b> Barcarole . . . . .	n	— .50	<b>No. 4.</b> Siciliano . . . . .	n	— .60
<b>2.</b> Scherzo. . . . .	n	— .70	<b>5.</b> Air varié . . . . .	n	— .70
<b>3.</b> Sarabande. . . . .	n	— .70	<b>6.</b> Mazurka . . . . .	n	— .70

A son Altesse la Princesse



Faustina Youssoupov

9<sup>me</sup>

# Concerto

pour

VOLON

avec

accompagnement de Piano ou d'Orchestre

compose par

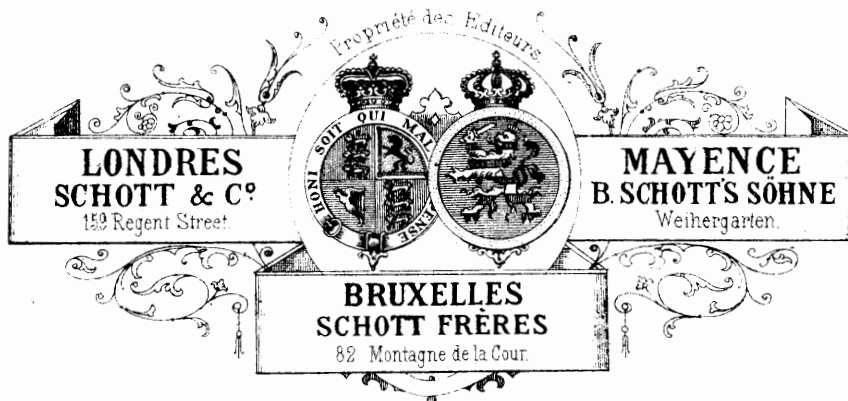
## CH. DE BERIOT

OP. 104.

N° 15395.

avec Piano. . . . . P.

avec Orchestre P.

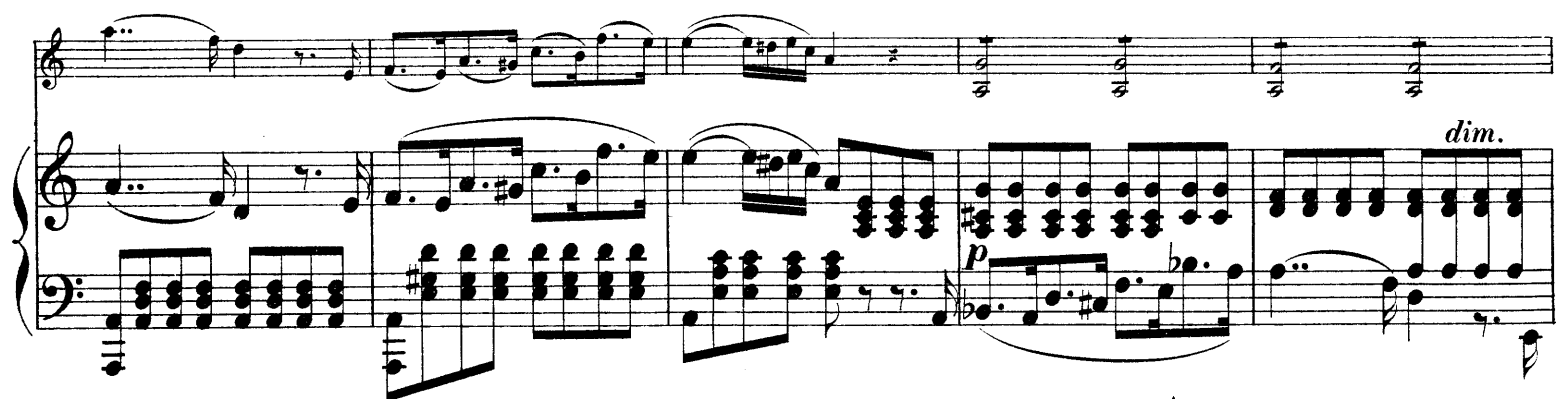


Ch. de Beriot, Op:104.

Stich u. Druck von B. SCHOTT'S SÖHNE in Mainz.



First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with a piano accompaniment. Dynamics include *p* (piano) and *f* (forte).



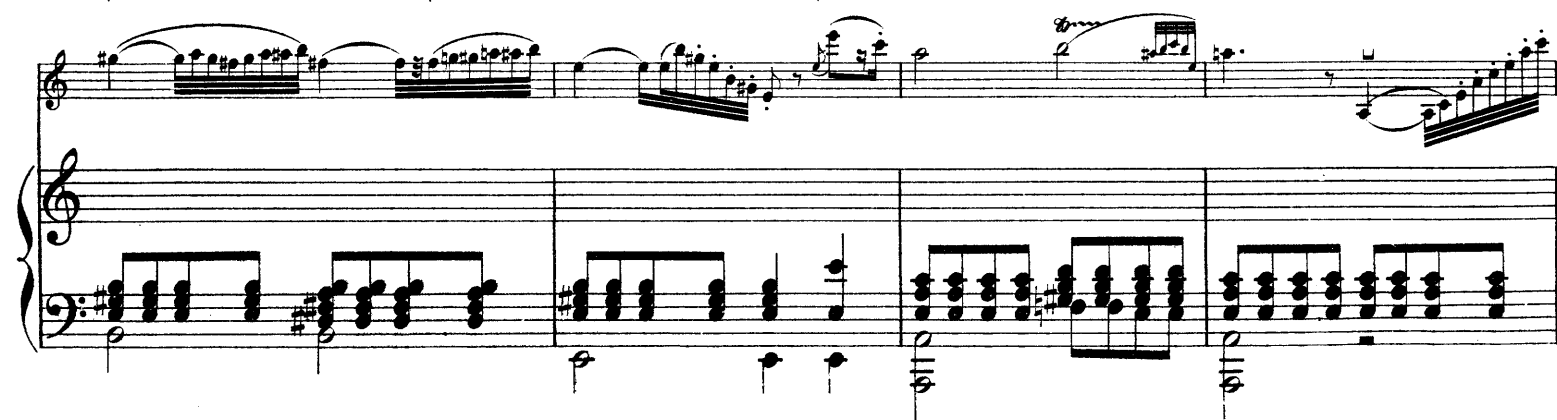
Second system of musical notation. The top staff continues the melody. The bottom staff features a complex piano accompaniment with many chords. Dynamics include *p* (piano) and *dim.* (diminuendo).



Third system of musical notation. The top staff has a melodic line with a *SOLO* marking. The bottom staff has a piano accompaniment. Dynamics include *f* (forte), *pp* (pianissimo), and *p* (piano).



Fourth system of musical notation. The top staff features a melodic line with a *fz* (forzando) marking. The bottom staff has a piano accompaniment. Dynamics include *fz* (forzando).



Fifth system of musical notation. The top staff features a melodic line with a *fz* (forzando) marking. The bottom staff has a piano accompaniment. Dynamics include *fz* (forzando).

8

*p*

*cresc.*

*ff*

*riten.* *dol.*

*p*

*cresc.*

*f* *p*

*riten.*

15395





First system of musical notation. The upper staff features a rapid sixteenth-note run, followed by a *rall.* (rallentando) section with sustained notes. The lower staff provides harmonic accompaniment with chords and moving lines.



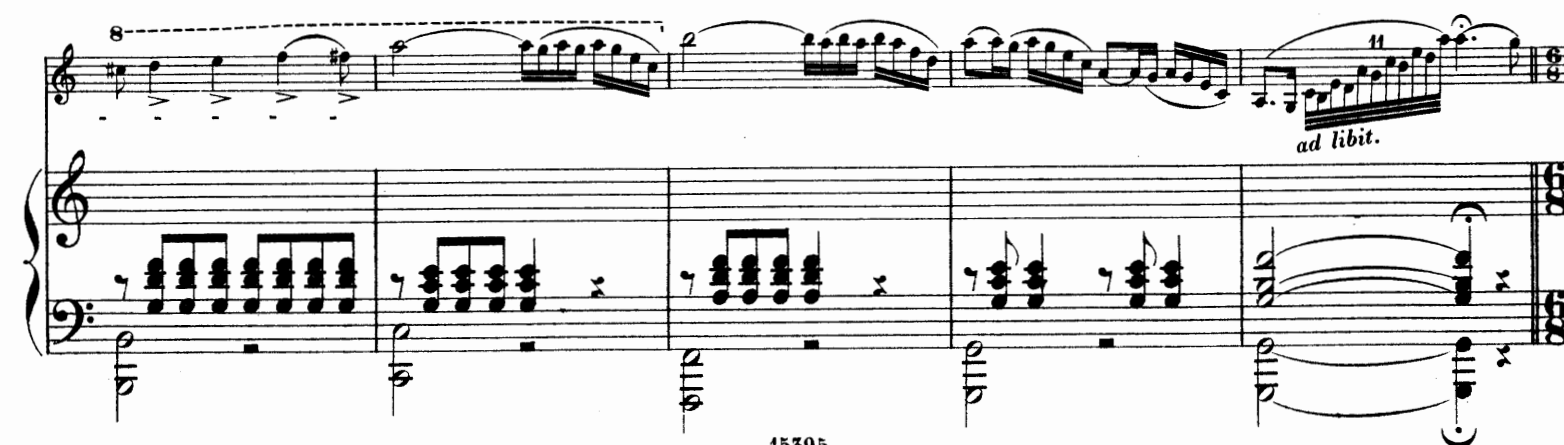
Second system of musical notation. The upper staff continues with melodic lines, marked with *f* (forte) and *pp* (pianissimo). The lower staff features a complex, rhythmic accompaniment with many beamed sixteenth notes.



Third system of musical notation. The upper staff shows a melodic line with a triplet. The lower staff begins with a *p* (piano) dynamic and continues with a steady accompaniment.



Fourth system of musical notation. The upper staff includes a *cresc.* (crescendo) marking. The lower staff features a dense, rhythmic accompaniment with many beamed sixteenth notes.



Fifth system of musical notation. The upper staff concludes with a melodic line marked *ad libit.* (ad libitum). The lower staff features a dense, rhythmic accompaniment with many beamed sixteenth notes.

This musical score is for a piano and voice piece, page 6. It consists of six systems of staves. The top staff of each system is for the voice, and the bottom two staves are for the piano (treble and bass clef). The key signature has one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *p* (piano), *mf* (mezzo-forte), *dol.* (dolce), and *cresc.* (crescendo). The voice part features melodic lines with some trills and slurs. The piano accompaniment consists of chords and moving lines in both hands. The score ends with a *cresc.* marking in the piano part.

*p*

*p*

*f*

*p*

*f*

*tr*

*tr*

*mf*

*dol.*

*p*

*pp*

*cresc.*



This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and the use of a grand staff (treble and bass clefs). The notation is in 2/4 time, as indicated by the common time signature at the beginning of the first system.

The page is divided into five systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment. The piano part features a prominent bass line with a strong rhythmic pattern, marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The vocal line is marked with a forte (*f*) dynamic and a crescendo (*cresc.*), and includes the instruction *restez* (remain).

The second system continues the piano accompaniment, marked with a piano (*p*) dynamic. The vocal line is marked with a forte (*f*) dynamic and a crescendo (*cresc.*), and includes the instruction *tourne* (turn).

The third system features a piano accompaniment marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The vocal line is marked with a forte (*f*) dynamic and a crescendo (*cresc.*), and includes the instruction *tourne* (turn).

The fourth system features a piano accompaniment marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The vocal line is marked with a forte (*f*) dynamic and a crescendo (*cresc.*), and includes the instruction *tourne* (turn).

The fifth system features a piano accompaniment marked with a forte (*f*) dynamic and a crescendo (*cresc.*). The vocal line is marked with a forte (*f*) dynamic and a crescendo (*cresc.*), and includes the instruction *tourne* (turn).

The page concludes with the instruction *l'istesso tempo* (the same tempo) and *TUTTI*, indicating a full ensemble entry.

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is one sharp (F#). The first staff has a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 2. The grand staff features a complex accompaniment with many beamed sixteenth notes in the right hand and chords in the left hand. Dynamic markings include *f* in measure 1 and *sf* in measure 2. A first ending bracket is shown in measure 3.

Second system of musical notation, measures 5-8. Similar to the first system, it features a single treble staff and a grand staff. The melodic line continues with eighth and sixteenth notes. The accompaniment remains dense with beamed sixteenth notes and chords. Dynamic markings include *f* in measure 5 and *sf* in measure 6. A first ending bracket is shown in measure 7.

Third system of musical notation, measures 9-12. The system continues with the same three-staff layout. The melodic line shows some variation with longer note values. The accompaniment is consistent. Dynamic markings include *f* in measure 9 and *sf* in measure 10. A first ending bracket is shown in measure 11.

Fourth system of musical notation, measures 13-16. The system continues with the same three-staff layout. The melodic line ends with a half note. The accompaniment features a *dim.* (diminuendo) marking in measure 14. The system concludes with a *poco rall.* (poco rallentando) marking in measure 16.

Fifth system of musical notation, measures 17-20. The system begins with a *SOLO* marking above the first staff. The tempo is marked *Adagio* with a metronome marking of  $\text{♩} = 50$ . The system consists of a single treble staff and a grand staff. The first staff has a melodic line. The grand staff features a piano accompaniment marked *p* (piano) in both hands. The key signature remains one sharp.

*p marcato*

*cresc.*

*poco cresc.*

*espress.*

*cantato*

*cresc.*

*cresc.*

First system of musical notation. The right hand (treble clef) plays a melody with a long note followed by a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melody. The left hand accompaniment features a *f sosten.* marking and a *cresc.* marking. A *Ped.* marking is present at the end of the system.

Third system of musical notation. The right hand continues the melody. The left hand accompaniment features a *Ped.* marking and a *8<sup>a</sup>* marking.

**RONDO.***Allegretto moderato.*

Fourth system of musical notation. The right hand plays a melody with triplets. The left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand continues the melody. The left hand accompaniment features a *cresc.* marking, a *f* marking, and a *p* marking.

This musical score is for a piano and voice piece, page 11. It consists of six systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Dynamics include *p* (piano), *dol.* (dolce), and *pp* (pianissimo). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with some passages marked with slurs and breath marks.

15595



This page of musical notation consists of six systems of staves. The first system includes a vocal line with a treble clef and a piano accompaniment with grand staves (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line features a *cresc.* marking and trills (*tr*). The piano accompaniment includes a *p* (piano) marking. The second system continues the vocal and piano parts. The third system shows the vocal line with a melodic line and the piano accompaniment with a more complex texture. The fourth system features a dense piano accompaniment with many sixteenth notes. The fifth system includes trills (*tr*) in the vocal line. The sixth system concludes with a *p* marking and a final melodic phrase in the vocal line.



SOLO

*dol.*

Ped.

*cresc.*

*cresc.*

*grazioso dol.*

*cresc.*

*cresc.*

*cresc.*

This musical score is for a piano and voice piece, page 15. It features six systems of music. The first system includes a vocal line with a melisma marked '8' and a piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line with a melisma marked '8' and the piano accompaniment. The fourth system features a piano accompaniment with a melisma marked '8' and a piano accompaniment. The fifth system shows the vocal line with a melisma marked '8' and the piano accompaniment. The sixth system features a piano accompaniment with a melisma marked '8' and a piano accompaniment. The score includes various musical notations such as treble and bass staves, clefs, key signatures (two sharps), time signatures, and dynamic markings like *cresc.*, *f*, and *ff*. There are also melisma markings '8' and '1' above the vocal line.

The first system of the musical score consists of two staves. The upper staff is a single melodic line with various ornaments and slurs. The lower staff is a piano accompaniment with chords and arpeggiated figures. The key signature has two sharps (F# and C#). The system concludes with a *ff* (fortissimo) dynamic marking.

## CODA.

The Coda section begins with the instruction *p molto legg.* (piano molto leggero). The upper staff features a melodic line with trills (*tr*) and slurs. The lower staff provides a steady accompaniment. The key signature remains two sharps.

The second system of the Coda continues the melodic and accompanimental themes. It includes trills (*tr*) and a crescendo leading to a *f* (forte) dynamic marking in the final measure. The key signature is two sharps.

The third system of the Coda concludes the piece. It features a melodic line with a final flourish and a piano accompaniment. The key signature is two sharps.

tr

tr

tr

tr

*ff* du talon

*ff*

520536

*Fine.*

# AIRES VARIÉS

POUR

## VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

### CH. DE BERIOT

No. 1. Air varié en Ré min. Op. 1.	<i>M. 5.</i>
Avec accomp. de Piano .	2 —
„ „ de Quatuor .	2 —
„ „ d'Orchestre .	4 25
„ 2. Air varié en Ré. Op. 2.	
Avec accomp. de Piano .	2 —
„ „ de Quatuor .	2 —
„ „ d'Orchestre .	3 50
„ 3. Air varié en Mi. Op. 3.	
Avec accomp. de Piano .	2 75
„ „ de Quatuor .	3 75
„ „ d'Orchestre .	5 25
„ 4. Air varié en Si. Op. 5.	
Avec accomp. de Piano .	2 75
„ „ de Quatuor .	2 75
„ „ d'Orchestre .	5 25
„ 5. Air varié en Mi. Op. 7.	
Avec accomp. de Piano .	3 25
„ „ d'Orchestre .	3 75
„ 6. Air varié en La. Op. 12.	
Avec accomp. de Piano .	2 75
„ „ d'Orchestre .	3 50

No. 7. Air varié en Mi. Op. 15.	<i>M. 3.</i>
Avec accomp. de Piano .	2 75
„ „ d'Orchestre .	3 50
„ 8. Air varié en Ré. Op. 42.	
Avec accomp. de Piano .	3 50
„ „ d'Orchestre .	4 25
„ 9. Air varié en Ré. Op. 52.	
Avec accomp. de Piano .	4 75
„ „ d'Orchestre .	7 75
„ 10. Air varié en Ré. Op. 67.	
Avec accomp. de Piano .	4 25
„ „ d'Orchestre .	7 25
„ 11. Air varié en La. Op. 79.	
Avec accomp. de Piano .	3 25
„ „ d'Orchestre .	5 25
„ 12. Air varié en Sol. Op. 88.	
Avec accomp. de Piano .	4 25
„ „ d'Orchestre .	8 50
„ 13. Air varié en Ré-bémol. Op. 121.	
Avec accomp. de Piano .	2 75
„ 14. Air varié en Sol (tiré de la Méthode).	
Avec accomp. de Piano .	1 75

Propriété des Editeurs.





# MUSIQUE DE CHAMBRE.

## Dernières Publications.

<b>Cossmann, B.</b> Une Vision, pour Violoncelle avec acc. <i>M. 3</i> de Quatuor ou de Piano. Avec accomp. de Quatuor . . . . . 1 50 Avec accomp. de Piano . . . . . 1 50	<b>Tolhurst, H.</b> Andante religioso pour Violon, Orgue- <i>M. 3</i> Mélodium et Piano . . . . . 2 50
<b>Cusins, W. G.</b> Grand Trio pour Piano, Violon et Violoncelle . . . . . 10 75	<b>Verdi, G.</b> Quatuor en Mi-min, pour 2 Violons, Viola et Violoncelle. Partition et Parties séparées n. 12 —
<b>Foot, A.</b> Op. 5. Trio für Pianoforte, Violine und Violoncelle . . . . . 10 75	<b>Vierling, G.</b> Trio für Pianoforte, Violine und Violon- cell. Op. 51 . . . . . 10 50
<b>Hummel, Ferd.</b> Quatuor (Ut-dièze) pour Piano, Violon, Alto et Violoncelle. Op. 19 . . . . . 12 —	<b>Vink, H.</b> Trio für Pianoforte, Violine und Violoncell. Op. 2 . . . . . 8 75
<b>Liszt, F.</b> Angelus. Prière aux anges gardiens, pour Quatuor d'instruments à cordes. Partition . . . . . 75 Parties séparées 2 —	<b>Volkman, R.</b> Drittes Quartett (G-dur) für 2 Violinen, Viola und Violoncell. Op. 34. Stimmen . . . . . 7 — — Viertes Quartett (E-moll) für 2 Violinen, Viola und Violoncell. Op. 35. Partitur . . . . . 4 — Stimmen . . . . . 7 —
<b>Lux, F.</b> Fantasie für Pianoforte, Harmonium und Violine (oder Violoncell) über Motive aus der Oper »Das Käthchen von Heilbronn« comp. und arr. . . . . 6 —	— Fünftes Quartett (F-moll) für 2 Violinen, Viola und Violoncell. Op. 37. Stimmen . . . . . 5 —
<b>Moret, V.</b> Petite Symphonie pour deux Violons avec accomp. de Piano. Op. 74 . . . . . 2 50	— Sechstes Quartett (Es-dur) für 2 Violinen, Viola und Violoncell. Op. 43. Stimmen . . . . . 7 —
<b>Rübner, Cornelius.</b> Trio für Pianoforte, Violine und Violoncell. Op. 9 . . . . . 4 75	— I. Serenade (C-dur) für 2 Violinen, Viola und Violoncell. Op. 62. Partitur . . . . . 2 — Stimmen . . . . . 3 —
<b>Sgambati, G.</b> 1 <sup>er</sup> Quintuor (Fa-min) pour Piano, 2 Violons, Alto et Violoncelle. Op. 4 . . . . . n. 12 —	— II. Serenade (F-dur) für 2 Violinen, Viola und Violoncell. Op. 63. Partitur . . . . . 2 50 Stimmen . . . . . 4 —
— 2 <sup>e</sup> Quintuor pour Piano, 2 Violons, Viola et Violon- celle. Op. 5 . . . . . n. 17 —	— III. Serenade (D-moll) für 2 Violinen, Viola, Violoncell solo und Bass. Op. 69. Partitur . . . . . 2 — Stimmen . . . . . 3 50
— Quartetto per due Violini, Viola et Violoncello. Op. 17 Partitur . . . . . n. 4 — Stimmen . . . . . n. 6 —	— Schlummerlied für Viola, Violoncell und Pianoforte. Op. 76. . . . . 2 —
<b>Steinbach, Fr.</b> Septett für Oboe, Clarinette, Horn, Violine, Viola, Violoncelle und Pianoforte . . . . . 19 75	<b>Weber, F.</b> Op. 15. Trio facile en fa pour deux Violons et Piano. Complet . . . . . 4 50 No. 1. Maestoso et Andantino . . . . . 2 — 2. Larghetto . . . . . 1 25 3. Alla Polacca . . . . . 2 25
<b>Stephens, Ch. E.</b> 1 <sup>r</sup> Quatuor (Sol.-maj.) pour 2 Violons, Alto et Violoncelle. Op. 21 . . . . . 2 — Parties séparées 4 25	<b>Wüllner, F.</b> Trio pour Piano, Violon et Violoncelle. Op. 9. . . . . 9 50
— 2 <sup>e</sup> Quatuor (Fa-maj.) pour 2 Violons, Alto et Violon- celle. Op. 22 . . . . . 3 — Parties séparées 7 —	

MAYENCE, B. SCHOTT'S SÖHNE.

SCHOTT & Co.

SCHOTT FRÈRES.

SCHOTT & Cie.

LONDON.

BRUXELLES.

PARIS.

# CLASSISCHE STÜCKE.

## SAMMLUNG BERÜHMTER SÄTZE UND LIEDER FÜR VIOLINE MIT PIANOFORTE-BEGLEITUNG.

# MORCEAUX CLASSIQUES.

## CHOIX DES PLUS CÉLÈBRES COMPOSITIONS ET TRANSCRIPTIONS POUR VIOLON AVEC ACCOMP. DE PIANO.

No.	Arrangé ou revu par.
1. ARNE, T. Air et Gavotte . . . . .	(Dyer)
2. BACH, J. S. Adagio . . . . .	(De Swert & Ritter)
3. — Andante du Concerto Italien . . . . .	(Musin & Ernesti)
4. — Gigue de la Sonate IV . . . . .	(Alard)
5. — Chaconne de la Sonate IV . . . . .	(Alard)
6. — Air et Gavotte de la Suite en Ré . . . . .	(Haddock)
7. — Gavotte en Sol mineur . . . . .	(Alard)
8. — Gavotte et Rondo de la Sonate VI . . . . .	(Alard)
9. — Andante en La mineur . . . . .	(De Swert & Ritter)
10. — 2 Préludes . . . . .	(Papendick)
11. — Sarabande en Mi mineur . . . . .	(Moffat)
12. — Wiegenlied (Berceuse) de l'Oratorio pour Noël (Hartog)	
13. BARBELLA, E. Larghetto de la Sonate II . . . . .	(Alard)
14. BEETHOVEN, L. van. Adelaïde . . . . .	(De Swert)
15. — Adagio du Septuor, Op. 20 . . . . .	(Gariboldi)
16. — Adagio de la Sonate pathétique, Op. 13 . . . . .	(Lamoury)
17. — Adagio de la 9 <sup>me</sup> Symphonie, Op. 125 . . . . .	(Einzig)
18. — Andante du Quatuor, Op. 16 . . . . .	(Haddock)
19. — Andante con Variazioni . . . . .	(Alard)
20. — Cavatina et Danza du Quatuor, Op. 130 . . . . .	(Haddock)
21. — Six Valses . . . . .	(Moret)
22. BOCCHERINI, L. Menuet célèbre du Quintuor (Haddock)	
23. — do. do. do. . . . .	(Lamoury)
24. — Pastorale et Menuet do. do. . . . .	(Alard)
25. CAMPAGNOLI, B. Allegro spiritoso . . . . .	(Ragghianti)
26. CHABRAN, F. Largo de la Sonate V . . . . .	(Alard)
27. CHERUBINI, L. Ave Maria . . . . .	(Ritter)
28. — Scherzo du 1 <sup>er</sup> Quatuor . . . . .	(Haddock)
29. CHOPIN, F. Nocturne, Op. 9, No. 2 . . . . .	(Gibson)
30. — Deux Mazurkas . . . . .	(Gibson)
31. — Cantabile de la Fantaisie, Op. 66 . . . . .	(Moffat)
32. — Polonaise en Sol bémol, Op. posth. . . . .	(Forberg)
33. — Valse en Mi mineur, Op. posth. . . . .	(Forberg)
34. CORELLI, A. Adagio de la Sonate I (De Swert & Ritter)	
35. — Andante do. do. do. . . . .	(De Swert & Ritter)
36. — Sarabande . . . . .	(Moffat)
37. FERRARI, D. Rondo de la Sonate II . . . . .	(Alard)
38. FIELD, J. Romance (Nocturne) . . . . .	(Artôt)
39. — Deux Nocturnes, No. 1, en Si bémol . . . . .	(Oberhoffer)
40. — do. No. 2, en Ré . . . . .	(Oberhoffer)
41. FIORILLO, F. In Memoriam . . . . .	(Ragghianti)
42. FRANCOEUR, F. Aria et Sarab. de la Son. IV (Alard)	
43. — Sarabande de la Sonate IV . . . . .	(Moffat)
44. GLUCK, C. Gavotte d'Iphigénie en Aulide . . . . .	(Kross)
45. — Air d'Orphée . . . . .	(Vizentini)
46. — Air d'Orphée . . . . .	(Moffat)
47. HÄNDEL, G. F. Album, en 3 Cahiers . . . . .	
(18 Transcriptions) . . . . .	(Moffat)
48. — Adagio de la Sonate X . . . . .	(Alard)
49. — Air „Verdi prati“ . . . . .	(Moffat)
50. — Air „Lascia ch'io pianga“ (Rinaldo) . . . . .	(Lamoury)
51. — Air varié „The Harmonious Blacksmith“ . . . . .	(Alard)
52. — Andante de la Sonate en La (De Swert & Ritter)	
53. — Larghetto en Sol mineur . . . . .	(De Swert & Ritter)
54. — Larghetto en Fa . . . . .	(De Swert & Ritter)
55. — Larghetto de la Sonate XIII en Ré . . . . .	(Alard)

No.	Arrangé ou revu par.
56. HÄNDEL, G. F. Marche de „Scipio“ . . . . .	(Haddock)
57. — Air en Fa de „Judas Maccabaeus“ . . . . .	(Haddock)
58. — Marche do. do. . . . .	(Haddock)
59. — Air en La do. do. . . . .	(Haddock)
60. — Symphonie pastorale du „Messie“ . . . . .	(Haddock)
61. — Air „Love in her eyes“ d'Acis et Galatea (Haddock)	
62. HAYDN, J. Adagio du 66 <sup>me</sup> Quatuor . . . . .	(Délicie)
63. — Andante-Sérénade . . . . .	(Lamoury)
64. — Adagio de l'Op. 64 . . . . .	(Lamoury)
65. — Adagio cantabile de l'Op. 77 . . . . .	(Lamoury)
66. — Adagio cantabile de l'Op. 22 . . . . .	(Lamoury)
67. — L'Aurore, Adagio, de l'Op. 78 . . . . .	(Lamoury)
68. — Adagio non lento de l'Op. 44 . . . . .	(Lamoury)
69. — Presto . . . . .	(Lamoury)
70. — Minuetto . . . . .	(Lamoury)
71. — Andante più tosto . . . . .	(Alard)
72. — Sérénade . . . . .	(Alard)
73. — Hymne Autrichienne du célèbre Quatuor . . . . .	(Moret)
74. KREUTZER, R. Adagio du Concerto en Ré (Alard)	
75. KUHLAU, F. Six Sonatines, Op. 55. En 6 Nos (Schaab)	
76. LECLAIR, J. M. Andante . . . . .	(De Swert & Ritter)
77. — Largo d'une Sonate . . . . .	(Ritter)
78. — Sarabande de la Sonate III . . . . .	(Moffat)
79. — Sarabande et Tambourin de la même . . . . .	(Alard)
80. LOCATELLI, P. Aria . . . . .	(De Swert & Ritter)
81. — Cantabile . . . . .	(De Swert & Ritter)
82. — Siciliano . . . . .	(De Swert & Ritter)
83. LOTTI, A. Air „Par dicesti“ . . . . .	(Ritter)
84. LULLY, J. B. Gavotte et Rondo . . . . .	(Kross)
85. MANFREDI, P. Adagio de la Sonate VI . . . . .	(Alard)
86. MARTINI, P. Gavotte célèbre . . . . .	(Kross)
87. — Plaisir d'Amour, Romance . . . . .	(Vizentini)
88. MENDELSSOHN, F. Andante du Quatuor, Op. 44, No. 2 (Haddock)	
89. — Canzonetta du Quatuor, Op. 12 . . . . .	(Haddock)
90. — Menuet du Quatuor, Op. 44, No. 1 . . . . .	(Haddock)
91. — Arioso de l'Oratorio „Elias“ . . . . .	(Moffat)
92. — Religioso do. do. do. . . . .	(Moffat)
93. — Mélodie do. do. do. . . . .	(Moffat)
94. — Lied ohne Worte, Op. 19, No. 2 . . . . .	(Moffat)
95. — Venetianisches Gondellied . . . . .	(Moffat)
96. — Frühlingslied, Op. 62, No. 6 . . . . .	(Danclo)
97. MOZART, W. A. Adagio . . . . .	(Kross)
98. — Andante du 3 <sup>me</sup> Quintuor . . . . .	(Haddock)
99. — Andante . . . . .	(Lamoury)
100. — Ave Verum . . . . .	(Moffat)
101. — Un poco Adagio du Concerto, Op. 76 . . . . .	(Alard)
102. — Cantabile . . . . .	(Moffat)
103. — „Dove Sono“ du Figaro . . . . .	(Léonard)
104. — Menuet de la Symphonie en Mi-bémol . . . . .	(Haddock)
105. — Menuet du 2 <sup>me</sup> Quatuor en Ré mineur . . . . .	(Haddock)
106. — Menuet d'une Symphonie . . . . .	(Lamoury)
107. — Menuet do. do. do. . . . .	(Moffat)
108. — Larghetto du célèbre Quintuor . . . . .	(Kross)
109. — Larghetto do. do. do. . . . .	(Ritter)
110. — Larghetto do. do. do. (Offertoire) (Alard)	

No.	Arrangé ou revu par.
111. NARDINI, P. Adagio cantabile . . . . .	(Kross)
112. — Larghetto . . . . .	(Kross)
113. ONSLOW, G. Andante du 4 <sup>me</sup> Quatuor . . . . .	(Haddock)
114. — Adagio religioso du 2 <sup>me</sup> Quatuor . . . . .	(Haddock)
115. PAGANINI, N. Polonaise de la Sonate I . . . . .	(Alard)
116. — Andante innocentement de la Sonate XIII (Alard)	
117. PAGIN, A. Allegro de la Sonate V . . . . .	(Alard)
118. PERGOLESE, G. Canzon. „Tre giorni“ (Nina) (Kross)	
119. — do. do. do. . . . .	(De Swert & Ritter)
120. PORPORA, N. Allegro de la Sonate IX . . . . .	(Alard)
121. — Allegro de la Sonate I . . . . .	(Alard)
122. RAMEAU, J. P. Gav. du „Temple de la Gloire“ (Kross)	
123. — Le Tambourin . . . . .	(Alard)
124. — Rigaudon de „Dardanus“ . . . . .	(Herman)
125. — Deux Menuets . . . . .	(Moffat)
126. RODE, P. Adagio et Allegro appassionato (Ragghianti)	
127. SCARLATTI, D. Pastorale . . . . .	(Kross)
128. SCHUBERT, F. Ave Maria (Hymne à la Vierge) (Milanollo)	
129. — Ave Maria & Am Meer . . . . .	(Wilhelmy)
130. — La Sérénade . . . . .	(Danclo)
131. — La Sérénade . . . . .	(Moffat)
132. — La Truite, Thème varié . . . . .	(Délicie)
133. — Entr'acte de „Rosamunde“ . . . . .	(Haddock)
134. — Ballet de „Rosamunde“ . . . . .	(Haddock)
135. — 12 Mélodies favorites, en 6 Cah. (Gariboldi & Ritter)	
136. SCHUMANN, R. Abendlied (Chant du Soir) (Kross)	
137. — Abendlied . . . . .	(Wilhelmy)
138. — Schlummerlied (Berceuse) de l'Op. 124 . . . . .	(Kross)
139. — Träumerei (Rêverie) de l'Op. 15 . . . . .	(De Reeder)
140. — do. do. do. . . . .	(Kross)
141. — 4 Lieder aus Op. 79 . . . . .	(Kreus)
142. SENALLIÉ, J. B. Sarabande et Finale . . . . .	(Alard)
143. SPOHR, L. Siciliano du 1 <sup>er</sup> Concerto . . . . .	(Kross)
144. — Andante „ 3 <sup>me</sup> „ . . . . .	(Kross)
145. — Adagio „ 4 <sup>me</sup> „ . . . . .	(Kross)
146. — Adagio „ 5 <sup>me</sup> „ . . . . .	(Kross)
147. — Adagio „ 10 <sup>me</sup> „ . . . . .	(Kross)
148. — Larghetto „ 13 <sup>me</sup> „ . . . . .	(Kross)
149. — Menuet ant. „ 14 <sup>me</sup> „ . . . . .	(Kross)
150. — Larghetto „ 15 <sup>me</sup> „ . . . . .	(Kross)
151. STAD. Rondo de la Sonate III . . . . .	(Alard)
152. STRADELLA, A. Air d'Eglise (Pietà Signore) (Léonard)	
153. — Air d'Eglise . . . . .	(Lefebure-Wely)
154. TARTINI, G. Allegro assai de la Sonate II (Alard)	
155. — Allegro de la Sonate X . . . . .	(Alard)
156. — Andante . . . . .	(De Swert & Ritter)
157. — Largo . . . . .	(De Swert & Ritter)
158. — Aria en Ré . . . . .	(Ritter)
159. — Cantabile . . . . .	(Léonard)
160. — Larghetto (Trille du Diable) . . . . .	(Alard)
161. — Presto de la Sonate X . . . . .	(Alard)
162. VERACINI, F. Sarabande . . . . .	(De Swert & Ritter)
163. VIOTTI, J. B. Andante zu 24 <sup>me</sup> Concerto . . . . .	(Alard)
164. WEBER, C. M. de. Invitation à la Valse (Hermann)	
165. — Invitation à la Valse . . . . .	(Danclo)